

ISSUE #2  
ENGLISH  
EDITION

# TWISSST

FASHION, ARTS & CULTURE MAGAZINE





Photography: Mr Kris Schmitz  
Model : Kris  
Agency:D ominique Models, Brussels



## TWISSST

FASHION, ARTS &amp; CULTURE MAGAZINE

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## El otro Yves

Feb 24, 2013

Written by Norberto Lopes



La autopropropaganda y la megalomanía no fueron sólo conductas propias de los grandes políticos y dictadores de principios y mediados del siglo XX, esta cualidad, si podemos llamarla así, es tan antigua como la civilización.

## Trieste, the elegance of...

Feb 13, 2013

Written by Norberto Lopes



Trieste is one of the most fascinating and intriguing cities in Italy, at a crossroads of different worlds and influences, a city of many frontiers, not only geographical but also historical and cultural.

## Twissst Magazine

Dec 02, 2012

Written by Norberto Lopes



Twissst Magazine - Open publication - Free publishing

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Coming soon!





Photography by Sonny Vendevelde  
AW 2013 Dior Homme Backstage, Paris







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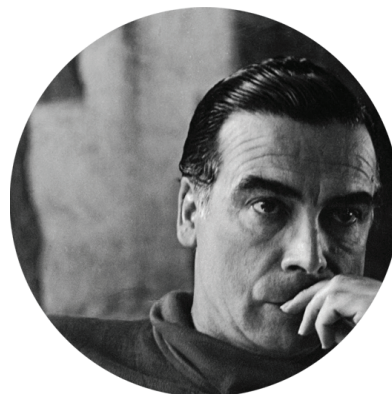


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Photography by Sonny Vendevelde  
AW 2013 G. Armani Backstage, Milan





Photography by Sonny Vendevelde  
AW 2013 Emporio Armani Backstage, Milan





JUAN VIDAL




IN

&

OUT





All people are  
born equal...

then  
some become  
Twissster's

Photo by : Antonio Palma  
Model: Nuno Silva



J U A N V I D A L





# *Diana Vreeland, Empress of Fashion*

Interview with Amanda Mackenzie Stuart, author of "Diana Vreeland, Empress of Fashion" by James Massoud\*



\* TWISSST collaborator in London.



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Here at TWISSST we're fans of Diana Vreeland. We're fans because we believe we have some things in common with the woman they called the 'Empress of Fashion'. Aside from the obvious mutual interest in fashion Diana overcame adversity in her life to achieve her goals, much like TWISSST has: where we've strived to establish ourselves as a worthy independent magazine, Diana had to accomplish obstacles in her early life in order to establish herself as an independent woman; where we've acquired a loyal number of followers and more than 265,000 page hits in 14 countries with no marketing support, Diana acquired a legion of fans in 40+ years through hard work, imagination and dedication. For this we admire her, respect her, and remain inspired by her like so many others around the world are today.

So when it came to our attention that a new book is being released in April on the life of Diana, we simply had to find out more. The book, published by Thames & Hudson, is titled *Diana Vreeland – Empress of Fashion*. It's been written by Amanda Mackenzie Stuart, who previously worked as a screenwriter and independent film producer for a number of years before deciding to pen a biography on the fractious relationship between Consuelo Vanderbilt and her domineering mother, Alva. Titled *Consuelo and Alva Vanderbilt: The Story of a Daughter and Mother in the Gilded Age*, the book was critically acclaimed. The intrigue in this relationship made Amanda destined to write a biography on Diana Vreeland. When we learned of this we simply had to get an opportunity to interview Amanda in order to learn about her thoughts on Diana and what she learned from the undertaking of this project.

But first, before we share the interview with you, allow us to provide you with a biography on the legendary woman.

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Diana Vreeland was born in Paris in 1903 to an American socialite mother, Emily Key Hoffman, and a British father, Frederick Young Dalziel. At the outbreak of World War I Vreeland's family moved to New York where she was to live for the rest of her life. Diana experienced a somewhat unhappy childhood due to her resentful mother who favored her younger sister Alexandra, whom she considered to be more beautiful.

In 1924 Diana married Thomas Reed Vreeland, with whom she went on to have two sons. They moved to London in 1929 where Diana danced with the Tiller Girls having attended dance school back in the United States. The family lived in the former home of Victorian novelist Wilkie Collins and Diana ran her own lingerie business. Life in Europe suited them. But, New York held a dear place in their hearts and in 1935 the Vreeland's returned when Thomas's job brought them back.





In 1936 Diana's publishing career was launched when she joined *Harper's Bazaar*; her position at the magazine came by a chance encounter with the then editor, Carmel Snow who was impressed by Diana's fashion style. Diana ran a column for the publication called "Why Don't You?" She went on to spend 23 years with the magazine and established herself as a real force majeure in the fashion industry. During that time she was promoted to the role of fashion editor, discovered the actress Lauren Bacall, became the style adviser to First Lady Jacqueline Kennedy, and had a character based on her in the film musical *Funny Face*.

Diana went on to become the editor of *Vogue* in 1962 where she remained until 1971. In that time she launched the career of model and actress Edie Sedgwick. From *Vogue* Diana went on to become a special consultant to the *Costume Institute at the Metropolitan Museum of Art*. Her imagination and youthful energy inspired generations of women to recreate themselves, much like Diana did with her own life.

Diana died in 1989 aged 86, having lived a life full of stories waiting to be told. Amanda Mackenzie Stuart decided to tell them and we went to speak to the writer.

And so we come to our interview with Amanda. The author spoke to TWISSST about why she was so compelled to write the life story of Diana and what she discovered along the way.

*Why did you choose to write a biography on Diana Vreeland?*

She popped up unexpectedly at the end of my last book about Consuelo Vanderbilt and her mother Alva (*Consuelo and Alva: the story of a daughter and a mother in the Gilded Age*. HarperCollins, 2006) Diana Vreeland commissioned a *Vogue* lifestyle feature about Consuelo, by Valentine Lawford with photos by Horst, and then put her in the 1976 Costume Institute exhibition: 'American Women of Style.'

So I dug a little deeper as part of the research for that book – and the subject of my next one appeared before my eyes!



Amanda McKenzie Stuart, author of the book.

*How long did it take you to compile the work?*

Roughly four years.

*How did you go about researching her life?*

Well there was a huge amount of background reading to be done, in fashion history, magazine history, history of fashion photography – and just plain history, of course. Then there were some huge tasks – going through every issue of *Harper's Bazaar* from 1936 to 1962, all the issues of *Vogue* Diana edited from 1963 to 1971, looking at stills, catalogues, press and audioguides from her Met shows.



Then, of course, I had to go through all the Diana Vreeland Papers in the Manuscript Room of New York Public Library in great depth, which took ages.

Then I tracked down as many people as I could who knew her well or worked with her. And many other tasks, including work on other sets of papers. Since I'm British and live in England, there was a good deal of to-ing and fro-ing across the Atlantic and it took ages, though the fact that the entire *Vogue* archive went on-line in the final stages of writing was a huge help.



*What do you hope readers will take away from this book?*

Many things. Mind you, I was starting from a low base since she's not as well known in the UK as she is in the US, and I was only aware of her as an achingly hip and rather scary elderly lady who ran round town with Andy Warhol before I started research in the course of the Vanderbilt book.

But the things that really astonished me was her impact on American fashion, and American culture during World War II – and the amazing consistency of her outlook, aesthetic and philosophy from her early teenage years until the day she died. It was often said that she constantly re-invented herself. This really isn't true.

*Has your feeling towards Diana changed since you began the work?*

Yes. I thought she was interesting, of course, or I wouldn't have embarked on the project. I also thought she was more than somewhat formidable. But I didn't expect to find her so funny, or ultimately so life-enhancing. That was a very pleasant surprise.

*Do you think an unhappy childhood shaped the woman she became or was that solely down to her imagination and talent?*

I think she was frequently rescued from her unhappy childhood by her imagination and talent. The intensity with which she lived her imaginative life as a child definitely shaped the woman she became, and indeed her whole career.

*Do you think Diana would have experienced the same level of success in today's fashion world?*

I think she would have had enormous success – her ideas are regularly purloined by designers and editors today and her eye for beauty and talent was extraordinary. But I'm not sure in today's global fashion business any corporation would risk making her editor-in-chief.





*If* you could have asked Diana one question, what would it be?

I sense you came close to a breakdown in 1916, when you were 13. Am I right?

*What* do you hope readers will take away from this book?

Diana's belief in the power of the imagination and dreaming. She really did believe one can make one's dreams come true – and it certainly worked for her.

*Do* you have plans for further biographies?

Not yet – still recovering from this one!

Diana Vreeland – Empress of Fashion

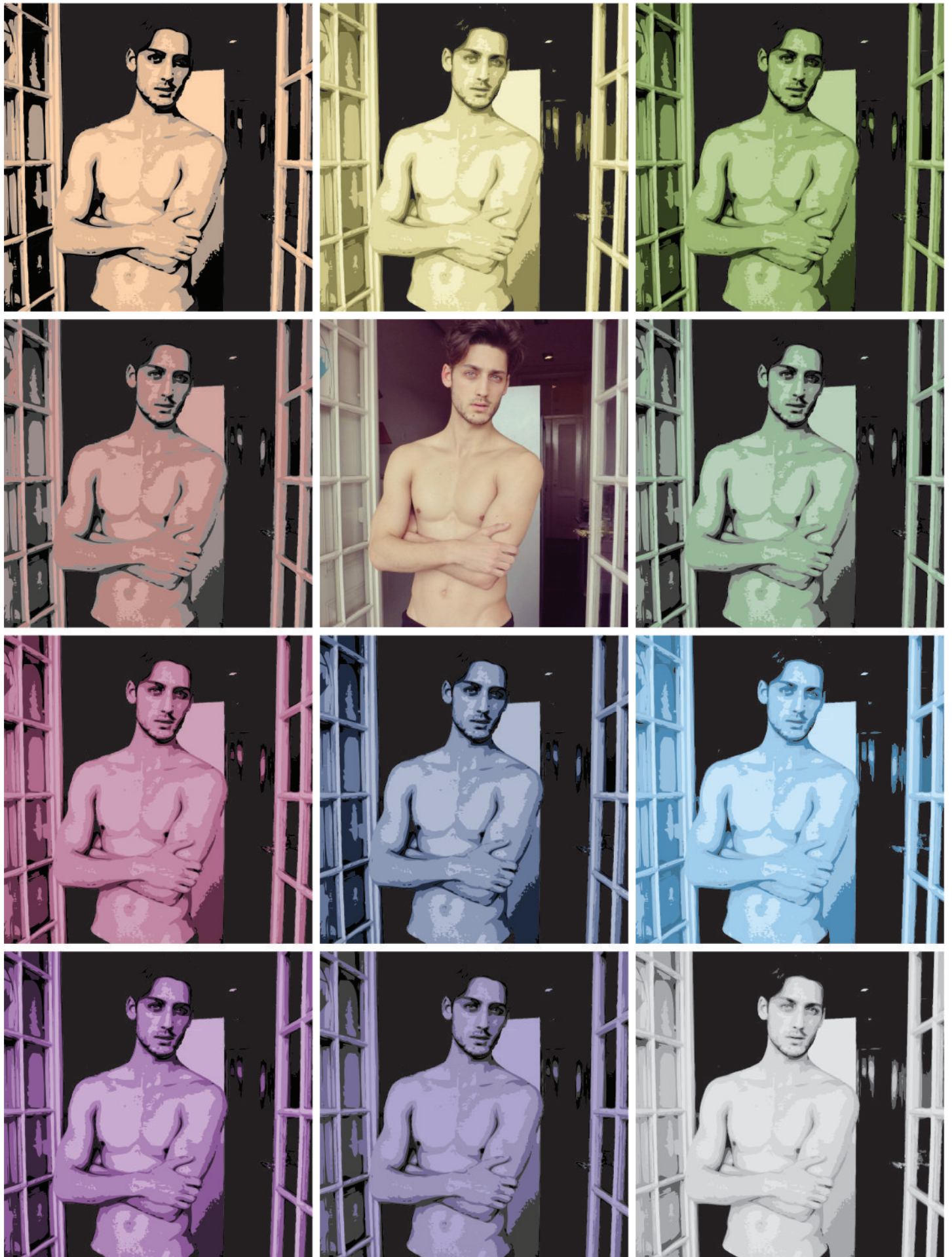
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Out 2 April 2013

Price: £19.95

lots of love to Kith  
Diana & Brad xxx





Model: Carlos Ferra  
Agency: Major Paris



# *Editor's letter Issue Number 2*

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March is an intense month, a month of contrasts...

Spring begins, the Winter collections are shown, the weather is unruly, hot, cold, sun, snow, fashion weeks commence, a boom of presentations of getting on and off planes, taxis and metros like there was no tomorrow.

We need to be in all places at all times and, in these moments, we confess to remembering with regret that yoga membership that expired without ever being used.

At TWISSST we want to celebrate issue number 2 freeing ourselves of tensions, rowing against the current which pleases us enormously. We wanted to produce something "light" in attitude and in concept while at the same time being rigorous and artistically relevant. This didn't prove to be easy, how to tackle serious concepts in an unserious way and still be taken seriously?

... tic tac...tic tac...wham!

It was at that moment that our contact with Sonny occurred. Reporting on Fashion Weeks through the Backstages??? To split a perfect image through its main characters was brilliance and from then on everything seemed possible.

We then contacted Mr Schmitz, a Belgian photographer who availed us of a large photographic compendium to share, we had a contributors meeting where the idea of visiting Williamsburg was born and a "hipster mood" invaded TWISSST's offices.

Everything was going swimmingly as we when then contacted by a Mr James Massoud, a London based TWISSST reader who expressed his desire to become our contributor from her Majesty's isles (by the way, we wish her a speedy recovery!)

Mr Massoud interviewed Amanda Mackenzie Stuart, the author of a biography of Diana Vreeland, the pioneer of fashion as we know it.

The book, Diana Vreeland - Empress of Fashion, published by Thames & Hudson will be out on the 2nd April.

Mr Massoud, a very warm welcome to the team!

We also decided to pack our bags and visit (once again) the Basque Country, this was the perfect moment to publish an article half written some time ago about Cristobal Balenciaga, the finishing touches were completed in Getaria, the birthplace of this genius creator. The article presents a retrospective of his life and that of the Maison, endorsing the current choice of the young and talented Mr Wang as new creative director.

Back to our main theme, our main idea for TWISSST's issue number 2, rather than relaying the freshness of the immediate, we wish to portray is the change of times, small brush strokes of society's history through characters who are as diverse as they are interesting.

We close this edition with the biggest number of hits to date, an historic 300.000 page views in 17 countries assembled by a team as young as the protagonists gracing our every page. We continue with so much to say, as excited as on our first day, we are most definitely here to stay!!!!

Norberto Lopes Cabaço  
Editor in Chief & Creative Director

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Photography by Sonny Vendevelde  
AW 2013 Burberry Prorsum Backstage , Milan





Photography by Sonny Vendevelde  
AW 2013 Gucci Backstage, Milan









Photography by Sonny Vendevelde  
AW 2013 Prada Backstage, Milan









Image courtesy of leica





Photography as a language and as a means of artistic expression, as a catalyst for emotions and feelings it is a universal means of communication free and without barriers.

It is global, universal like the world we live in. Photography has been and is one of the most immediate and permanent means of capturing history, the instant that lives on in time is a perfectly rare antagonism.

In TWISSST's second edition we cover the works of two photographers who use the World an inspiration, a fresh and spontaneous approach as a *modus operandi* and a humbleness and approachability of great humanists.

Mr Sonny Vendevelde takes us behind the scenes at the Paris and Milan men's fashion weeks, Mr Kris Schimtz is responsible for a cover image bringing the freshness of one who knows the fashion world inside out.



# THE MASTER BEHIND CURTAINS

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Mr Sonny Vendevelde

*Paris & Milan backstages  
AW 2013 Menswear Collections*

**“Sonny?ahhhSonny is the best and he is so funny! Sonny is Unique”**

This is one of the comments we would doubtlessly hear should we ask the question in any international catwalk. Sonny Vendevelde's name is a permanent fixture on all the most international and exclusive fashion week's contributor lists.

An habitual presence in Paris, Milan or New York and a regular contributor to such influential media as the portal style.com, Sonny has captured the spontaneity and perhaps the least exposed and most fun side of the fashion industry: the backstage! Hand in hand with this extraordinary artist who accepted to collaborate with TWISSST, we will bring to you the A/W men's fashion weeks which opened a few weeks ago in Paris and Milan.






Photography by Sonny Vendevelde  
AW 2013 Jil Sander Backstage, Milan





Photography by Sonny Vendevelde  
AW 2013 Prada Backstage, Milan





Mr Vandeveldé's passion for photography began when he was given his first camera, aged just seven. From that moment on and until his arrival at university, he underwent a long period of trial and error, practising and perfecting his technique by constantly experimenting on friends and family.

Photography by Sonny Vandeveldé  
AW 2013 Prada Backstage, Milan





Photography by Sonny Vendevelde  
AW 2013 Bottega Veneta Backstage, Milan



He only lasted a few months at university, his adventurous and impatient spirit didn't suit a slow, progressive learning. A keen traveller, he packed his bags and left Sydney bound for the mountains where he began to work as a winter sports photographer and photojournalist.

h

This challenge accomplished, Mr Vandeveld was ready for a new adventure and he returned to Sydney to get involved in fashion photography. He discovered the personal touches he could add to a common fashion photograph, a different point of view from the sometimes airtight rigidity that can be found in a catwalk.

Photography by Sonny Vandeveld  
AW 2013 Versace Backstage, Milan





V

He did just this and when in 1998 he encountered the work of such a world talent as Elaine Constantine, Mr Vendevelde knew that the time had come for him to turn his back on Sydney for the better positioned and more accessible Europe.

Since then, Sonny has provided a jovial and relaxed vision of fashion photography, the vision of a surfer photographer who has been round the world twice already.

For all these reasons it is exceptionally, hugely gratifying for TWISSST to be able to count on Mr Vandevelse's work to illustrate some of the best moments of the Paris and Milan men's fashion weeks.

*Mr Vendevelde, TWISSST <3 you!*

Text: Norberto Lopes Cabaço  
Translation: Clare Hodgson







Photography by Sonny Vendevelde  
AW 2013 Valentino Backstage, Paris





JUAN VIDAL



J U A N V I D A L







Photography by Sonny Vendevelde  
AW 2013 Versace Backstage, Milan





Photography by Sonny Vendevelde  
AW 2013 Lanvin Backstage, Paris





Photography by Sonny Vendevelde  
AW 2013 Etro Backstage, Milan





Photography by Sonny Vendevelde  
AW 2013 Z Zegna Backstage, Milan





Photography by Sonny Vendevelde  
AW 2013 Thom Browne Backstage, Paris







SCHMITZ,


MR KRIS SCHMITZ





Photos: Mr. Kris Schmitz  
Text: Norberto Lopes  
Translation: Ana Maria Oliver

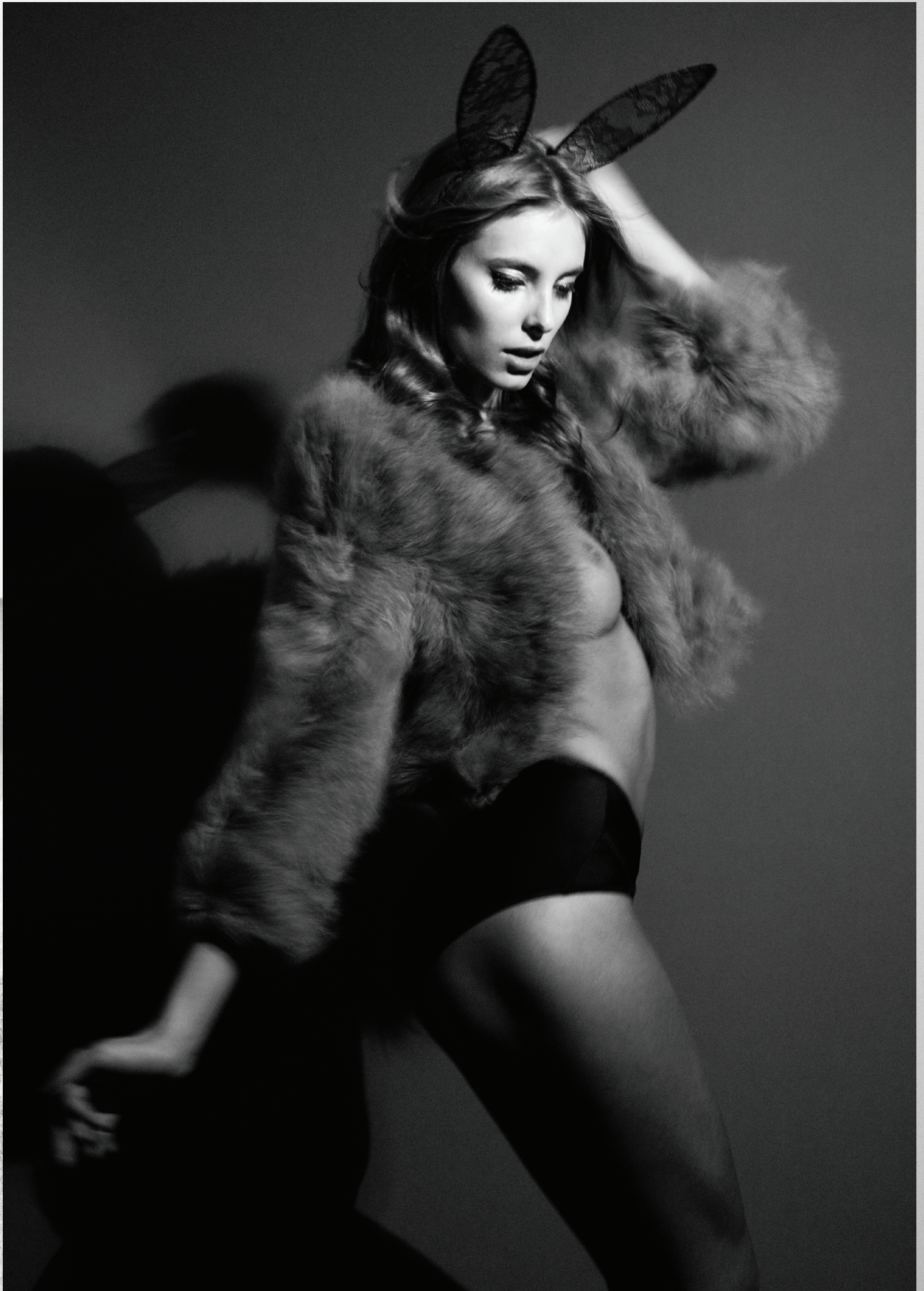




Belgian by birth, Mr. Schmitz is a globetrotter and a rising photographer, avid for light and color, highlights and shadows, searching for that perfect shot.

He's one of those easily relatable characters, a free spirit, relaxed, cheerful and close, nearby even via an online conference while thousands of kilometres away.





















Mr. Schmitz has almost always been related to the world of fashion, first as a model and later as brand manager for the likes of **Versace** and **Ralph Lauren**.

It was by chance that photography went from being a mere hobby, albeit one practiced with devotion, to a full time professional activity.





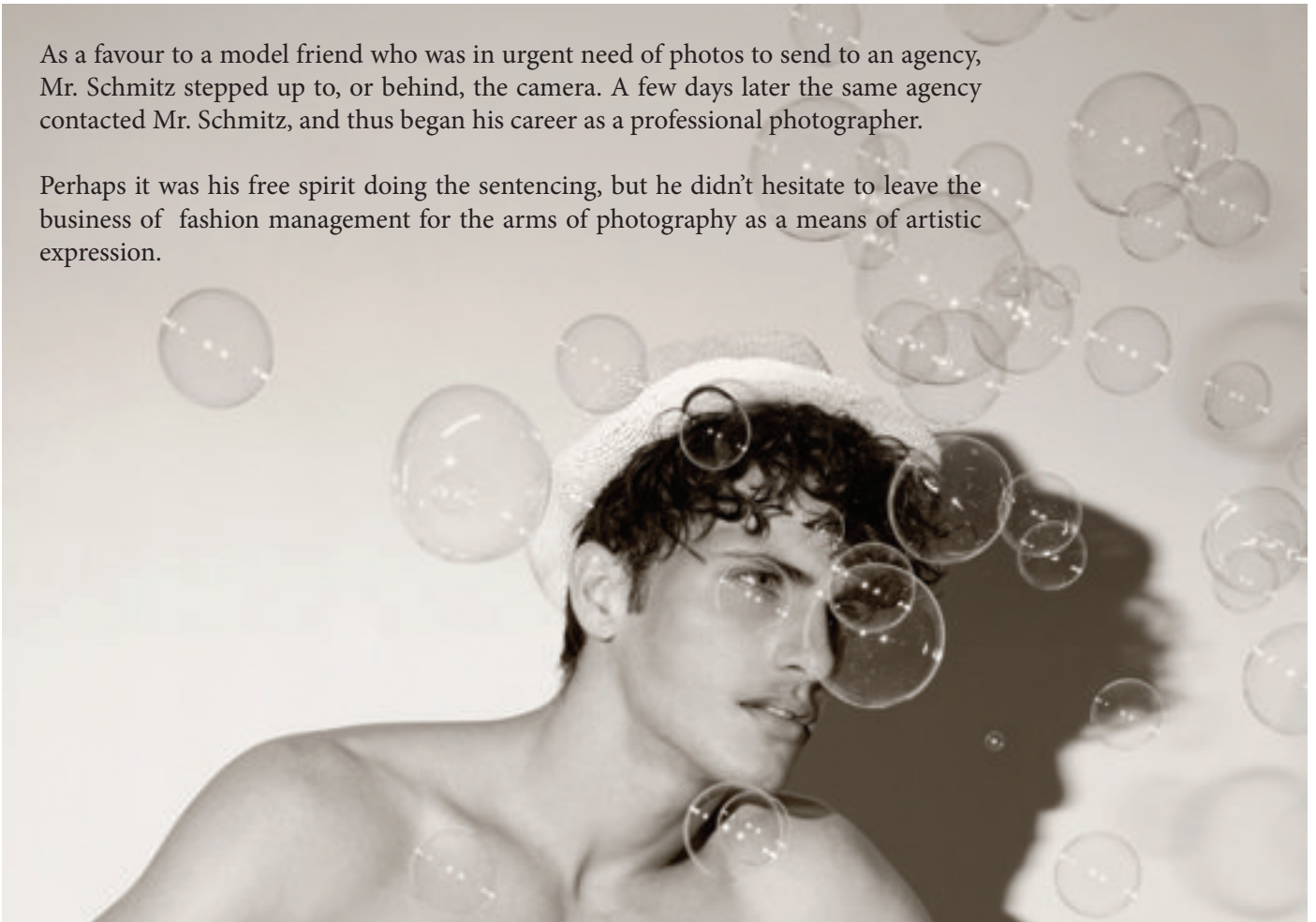
Mr. Kris Schmitz self-portrait



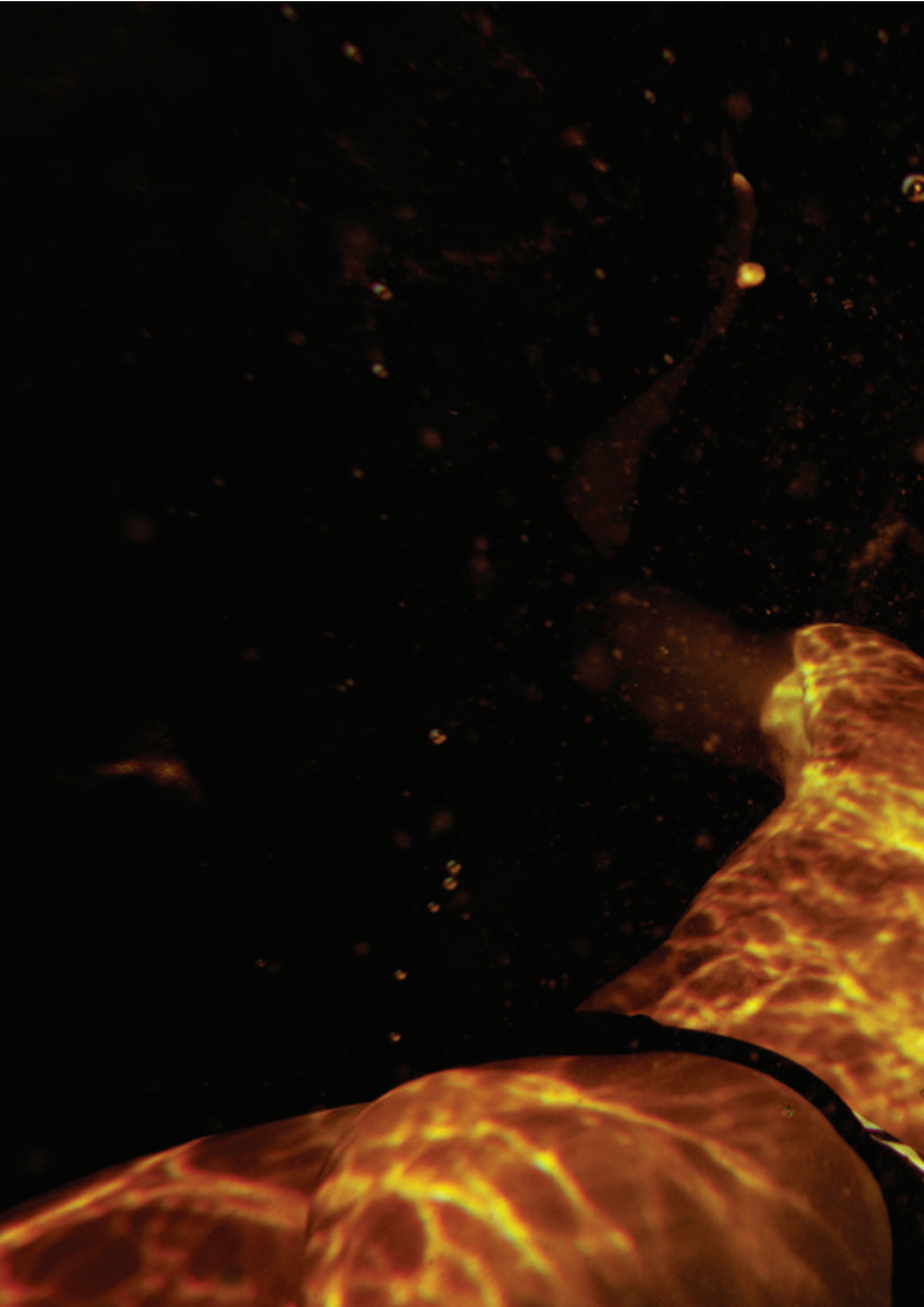


As a favour to a model friend who was in urgent need of photos to send to an agency, Mr. Schmitz stepped up to, or behind, the camera. A few days later the same agency contacted Mr. Schmitz, and thus began his career as a professional photographer.

Perhaps it was his free spirit doing the sentencing, but he didn't hesitate to leave the business of fashion management for the arms of photography as a means of artistic expression.









Mr. Schmitz has been fully dedicated to photography for almost two years now, and admits to being completely absorbed by the task, which provides immense pleasure. And, naturally, when one pours the soul into a task, the result is evident.

This is how we see it, and we want to recognize it with the cover our first issue of 2013. It is our way of renovating our commitment to include in the same medium promising individuals and consecrated artists in each artistic sphere.

Welcome Mr. Schmitz!







J U A N V I D A L



# FASHIONPHILOSOPHY FASHION WEEK POLAND

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Foto: Witold Piekala





Photography by Sonny Vendevelde  
AW 2013 Versace Backstage, Milan





Photography by Sonny Vendevelde  
AW 2013 Versace Backstage, Milan





Photography by Sonny Vendevelde  
AW 2013 Juun J Backstage, Paris





Photography by Sonny Vendevelde  
AW 2013 Givenchy Backstage, Paris







# BALENCIAGA APRÈS BALENCIAGA

Texto: Norberto Lopes Cabaço

Translation: Daniela Cataldo, Clare Hodgson

The distinction of being one of the most influential fashion designers of the 20th century has been granted to very few creators. Cristóbal Balenciaga is one of them as well as being one of the most perfect and accomplished of all times. His legacy has remained alive over time, contributing to a change in history and proving that his work has sociologically modified the way we are dressing today. This seems to be a complex and, from the creative point of view, very laborious task to achieve.

Nicolas Ghesquière, a real tastemaker and the former head of Maison Balenciaga for over 15 years, knew how to wake a slumbering giant. After the announcement of Ghesquière's decision to abandon the house's creative management, a new name appeared, and the management of Balenciaga's fashion house was assumed by Alexander Wang.


Rather than a decision based on Mr. Wang's creative skills, many facts indicate a cunning strategy due to Wang's immensely more commercial vision, his Asian influences and origins and his rock-star-image, his after parties at New York Fashion Week are considered the hippest. A mood and spirit he consequently would transfer to the French firm, bringing about a breath of fresh air, vitality and, of course, sales. The result would be visible in cash flow, a two digit profit and the expansion and consolidation in emerging markets such as China.

In theory, this makes sense. But this is actually an important challenge and possibly the biggest Wang has ever faced. Like Slimane, his first Saint Laurent collection show did not convince the fashion world, for Wang has a completely different fashion cultural background to the traditions of la Maison. To be honest, his background is right in the antipodes. Wang is representing the future, while Balenciaga had re-defined the past and laid the founding stone for modern fashion.



Alexander Wang



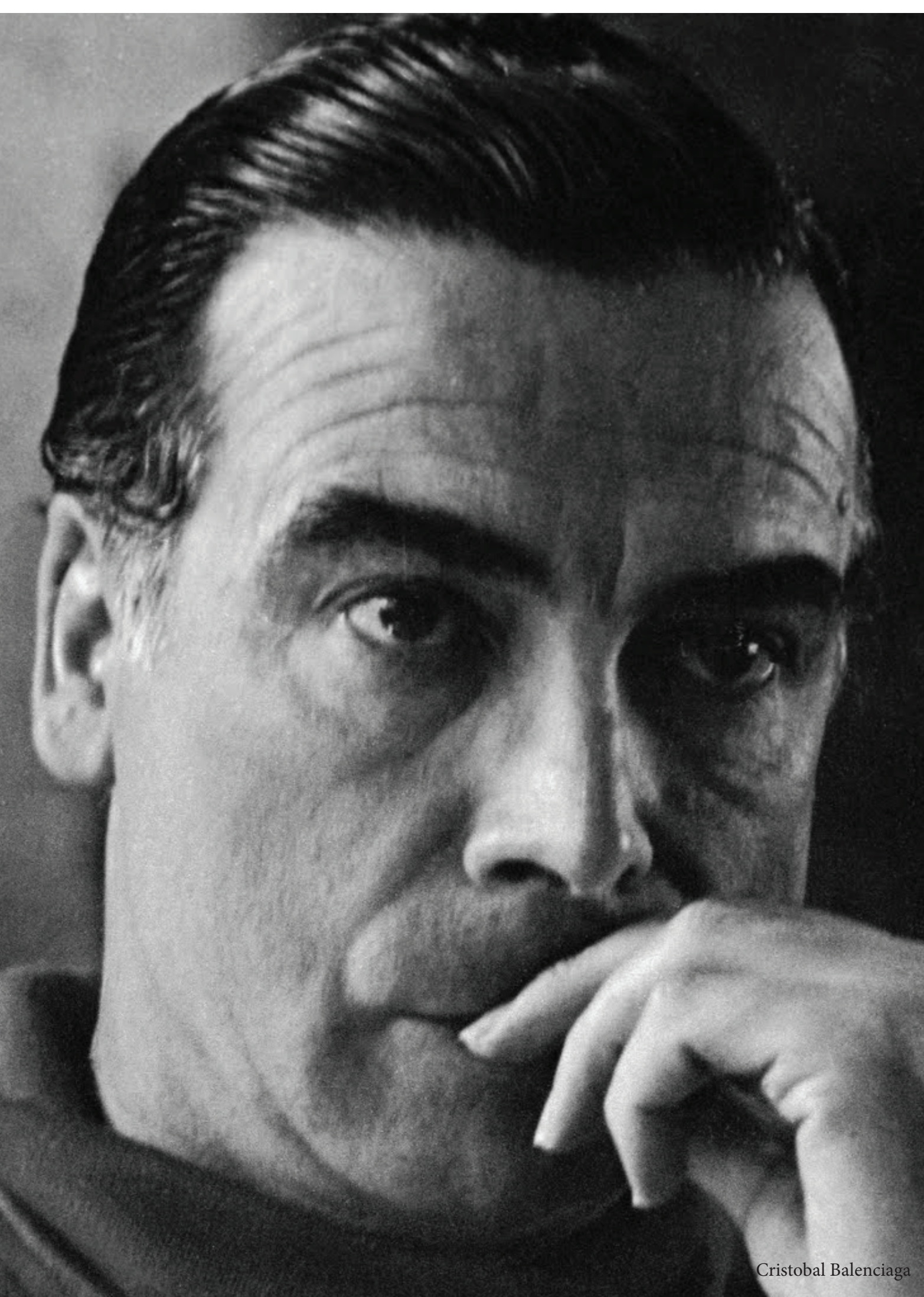


Cristóbal Balenciaga was born on January 21, 1895, in Getaria (Gipuzkoa, North of Spain) into a modest family during the height of la Belle Époque. He grew up between pins and needles, and it was thanks to his mother, a summer dress-maker of the Marchioness de Casa Torres, that he came into contact with the splendid and elegant dresses of this refined world.

At the tender age of 10, Cristóbal met the Marchioness de Casa Torres one afternoon and asked her to let him reproduce the dress she was wearing. She approved and provided him with the necessary materials, cloths and laces. Not only did Cristóbal copy the dress, he improved the model and the Marchioness understood that the child's talent was too big for the little village he was growing up in and started searching for an appropriate apprenticeship. Cristóbal was eventually sent to San Sebastián to study tailoring and dressmaking.

Aged 12, he started a long formal training in some of the best establishments of the times. At 18 he was named head of production of the ladies department in San Sebastián's Au Louvre department store. Here he professionally established the first contact with Paris, its fabrics and cuts, volumes and forms, and it was here that Cristobal Balenciaga's creative imagination became inspired.





Cristobal Balenciaga









A year later, in 1914, Cristóbal Balenciaga travelled, under the supervision of the Marchioness de Casa Torres, to Bordeaux to widen his knowledge and improve his tailoring techniques.

In 1917 he inaugurated his first fashion house named C. Balenciaga and a series of associations were established. In 1924 Cristóbal Balenciaga started up his own business in Avenida de la Libertad 12 in San Sebastián. At that time, some of the most influential women, among them Queen Maria Cristina and Infanta Isabel Alfonsa, as well as other representatives of the Spanish nobility and high society, entrusted Balenciaga with the creation of their wardrobes.

But history took its course and upcoming events affected Balenciaga's work and life: With the proclamation of the Second Spanish Republic in 1931, Balenciaga's female customers had to adjust their priorities and Haute Couture came bottom of their list, Balenciaga's creations and sale volumes suffered in consequence. With the outbreak of the Spanish Civil War in 1936, he temporarily ceased activities in his Spanish stores, abandoned the country and settled down in Paris where he would soon be idolised in the fashion world. A year later, in July 1937, he showed his first haute couture collection in the popular 10 Avenue George V. From that show onwards, fashion commentators and designers would show respect and expectations towards Monsieur Balenciaga's work.











In 1939, Balenciaga showed a collection inspired by the Second French Empire, making the fashion world of Paris a witness to his great design talent which in less than a decade would modify fashion history. In the first half of the 1940s, Balenciaga's work showed visible influences from Spanish culture, spectacular night dresses decorated with rich and splendid embroidery. From 1947 until the 1960s, his contribution to the fashion world went beyond mere creativity and he created a new shape that is still seen in contemporary fashion design. In 1947 - the year in which Christian Dior's "New Look" became popular and which constituted a romantic comeback of the 19th century designing techniques - Balenciaga presented his tonneau-line, pure in its volumes and forms.







Highly respected by fabric manufacturers and distributors, Monsieur Balenciaga also ordered the creation of new and singular fabrics to cover the needs of his innovative and rigorous process of creativity. As a result of this constant improvement process, today we have a fabric called 'gazar' and 'super gazar' which Balenciaga used to create extraordinarily complex works.





Balenciaga had found what would be his 'object of study' and his remarkable contribution to the 20th century social culture: The liberation of women through forms. During the 1950s, Balenciaga modified the fashion industry, there had been no precursors to his innovative techniques and he presented a new intelligent and comfortable couture that would elevate women to a pedestal beyond reach. In 1951, carrying on his constant search for perfection, he presented the slightly-fitted-look, two years later the balloon skirt, the tunic dress in 1955, and in 1957 the sack dress and the baby-doll dress. This experimental process with forms reached its peak in the 1960s, when Monsieur Balenciaga had achieved the highest command of the cuts and the design of forms, as well as the domination of fabrics and their possibilities. Harmony and perfection between the fabrics and the female body were the only acceptable result in a piece by the Balenciaga label.





The 1960s was also a decade of important changes and significant socio-cultural revolutions. It was the decade of youth, of women's liberation and women's access to the labour market. At that time society's demand changed with regards to what Balenciaga's creations provided. The prêt-a-porter boom and the "new society" was the last and decisive historic moment in Cristóbal Balenciaga's career. In 1968, after over 50 years of turning fashion into Art, Balenciaga decided to close all his studios. Paris, Madrid, Barcelona and San Sebastián witnessed the moment the Master of haute couture decided not to embrace the new era. The age of prêt-a-porter had begun, for which Balenciaga held no esteem.

If we were to ask how prêt-a-porter Balenciaga style would look like, the answer surely would be: astounding and unique. Considering Balenciaga's knowledge in terms of cuts and fabrics and his strict demand for rigorousness, he would have caused a true cyclone in the fashion world. But that did not occur. Perhaps it would have been the beginning of a new era for the fashion house, but Balenciaga had been obliged in the past to initiate creative cycles over and over again. To retire from fashion business, when he had reached his peak of perfection and rigorousness, was most definitely the most difficult decision he had ever made.











In keeping with his discreet attitude he did not once give an interview, nor ever did he step out at the end of a fashion show. His entire life had been dedicated to his female customers, to fashion and art. Not surprisingly, Mademoiselle Chanel had considered Cristóbal Balenciaga as “the only true couturier among us”. The women, the most powerful and influential of that time, put Balenciaga first and their husbands second. That were the bonds that prêt-à-porter never could have provided him with and that was the reason Balenciaga turned his back on it





His legacy is bigger than the creator himself. Maison Balenciaga is today an avant-garde fashion house. The work that Nicolas Ghesquière carried out for over 15 years met with the high technical and innovative demand of the always rigorous Monsieur Cristóbal Balenciaga. Now it is up to Mr. Wang to write a bit of history in a book that exclusively tells of fashion history par excellence.

A young fashion designer from California, who, after just two years of apprenticeship at Parsons, quit his studies to launch his own brand. The American dream: A self made man is embracing one of the most long-established and appreciated fashion brands. The challenge is huge, expectations are too. Whether Wang succeeds to obtain a modern Balenciaga, only the future can tell.







Photography by Sonny Vendevelde  
AW 2013 Valentino Backstage, Paris





Photography by Sonny Vendevelde  
AW 2013 Fendi Backstage, Milan





Photography by Sonny Vendevelde  
AW 2013 Raf Simons Backstage, Paris





Photography by Sonny Vendevelde  
AW 2013 Prada Backstage, Milan







# Tragic realism in Sarah Kane's theatre

When Sarah Kane took her own life, aged only 28, she already had several plays under her belt and was looking forward to a future as a brilliant playwright, acclaimed both by theatre critics and by one of contemporary theatre's most eminent exponents, Harold Pinter who had once sent her a handwritten letter of congratulations upon the opening of one of her plays. Despite this promise, full recognition, glory, as for John Keats, one of her major literary influences, would only be achieved posthumously.

Text: Eleonora Maggioni  
Translation: Clare Hodgson





Sarah Kane had tried more than once to leave this world in which she never felt truly at ease but there had always been someone close-by to stop her.

But on the 20th February 1999, when she decided to hang herself in the lavatories of King's College Hospital in London, there was no one.

Her plays, full of anguish, energy and violence have become the will of this young woman, the key to deciphering the torment and anxiety of her short but intense life.

Her style is influenced by great classic playwrights such as Seneca, Shakespeare and Elliot, from whom she borrows the poetic prose and love of tragedy which she then mixes up with more modern referents such as Beckett, Pinter and Art and who share recurring themes of violence, emptiness, sexuality and the inconsistency of human life.

The influence of the “splatter” cinema of Tarantino is also apparent, but most importantly we must note that in the early 90s Sarah Kane was the young daughter of evangelical parents who would not accept a lesbian in the family, brought up in the strict and puritanical England of the Thatcher years.

The English society of those years was blind to the rebellion emanating from her plays, the theatre critics were unable to understand her take on the classics, her dramatic prose describing the horrors of everyday life.







Photo: Johan Simons / 4.48 psychosis © Julian Röder / Münchner Kammerspiele

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Her first approach to theatre was in 1994 when as a History of Art student at the University of Bristol she wrote her first text “*Sick*”, a trilogy whose main themes are bulimia and sexuality.

In 1995 *Blasted* opens in London, the play causes great controversy amongst the theatre going public and the critics who describe it literally as a “*disgusting piece of shit*”.

Despite this hostility some representatives of British theatre such as Pinter, Edward Bond and Caryl Churchill defended her, stating that Kane represents one of the country’s greatest new literary talents.

Quite possibly the British public was not prepared to embrace such an outrageous play, that did not hesitate in representing acts of violence on stage and who, aided by a surreal set design linked domestic violence with the reality of war in ex-Yugoslavia.

The barely one hundred spectators who were able to attend the only show before it was cancelled did not understand the message lurking behind the acts of violence, the attempt to bring to light the problems of British society. *Blasted* invites us to reflect upon the brutality of contemporary society, full of horror but at the same time offering a message of hope that this same society may be changed.



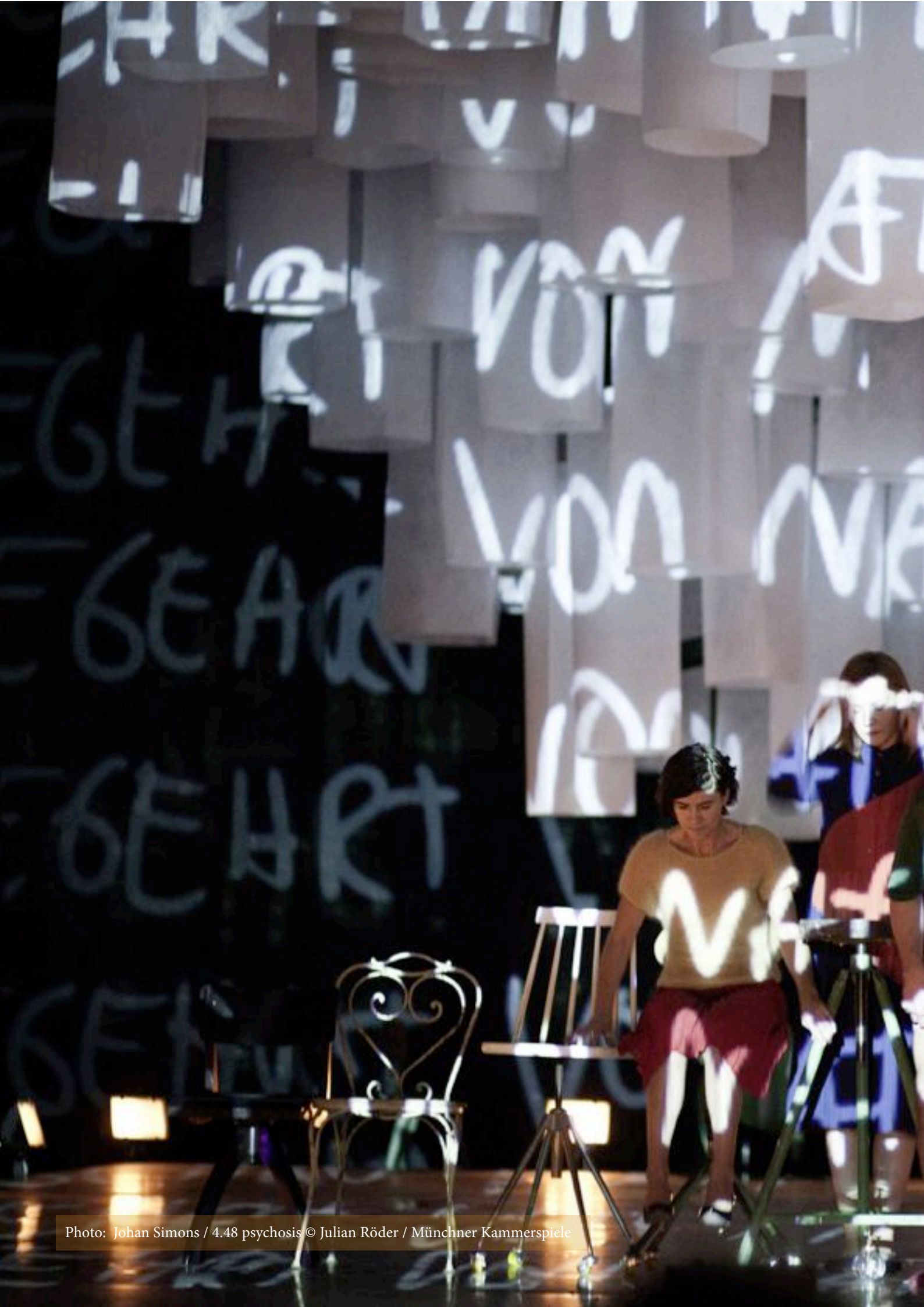


Photo: Johan Simons / 4.48 psychosis © Julian Röder / Münchner Kammerspiele



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The press boycott was unable to stop Kane's creative force and barely a year later she was back on stage with a new comedy which she also directed: *Phaedra's Love*, a modern adaptation of Euripides's Greek myth.

The play opened at the Gate Theatre in London, the actors moving around the spectators sitting on the floor.

The play tells us the story of an impossible love, of a woman's unrequited love set among wars, falsehoods, acts of violence and passion.

On stage we assist to a power play intermingled with religion and sexuality, the dialogues are quick, the myth and legend become mundane.

Kane takes the myth and willingly distorts it, turning Phedra into a symbol of femininity destroyed by a sexist and distracted male sensitivity, attentive only to the voracity of the flesh.

Phaedra's suicide becomes a desperate woman's act of love, perceived as the only means of escape, a liberation from the pains of living, in fact in the play she makes Hypolitus state that *"such a chance isn't offered to all and should not be discarded"*

Phaedra, Hypolitus and Strophe live for excess and transgression and act as the originators and instigators of all the events which lead towards the tragic ending.

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In 1998 Sarah Kane returns to the Royal Theatre with her new play *Cleansed*, the stage set of which contributes to her escape from realism.

*Cleansed* takes place in several reconstructed spaces of a university campus that is gradually transformed into a concentration camp: the white room (psychiatric hospital), the red room (gym) and the black room (the shower room)

The style becomes cruder and the violence turns into a ritual inspired by Artaud's theatre of cruelty in which all forms of language are put at the same level in order to achieve integral theatre.

Three months later at the Edinburgh festival a new play by Kane opened although incognito due to *Blasted*'s devastating reviews.

*Crave*, written in New York with the aim to abandon the dialogue of the previous dramas so as to concentrate on a more poetic experimentation.

Sarah Kane took her inspiration from T.S. Elliot's *The Wasteland*, several foreign languages are used to give depth to the four characters, identified only by a letter of the alphabet.

The principal elements of drama are also apparent in this play about tragic lives full of suffering, violence and sexuality.

Her posthumous play *4:48 Psychosis*, written shortly before her suicide opens at the Royal Court Theatre in June 2000 almost a year after her death.

A monologue broken by the dialogue between a patient and her psychiatrist, a stream of consciousness of sometimes disconnected thoughts through which a woman imprisoned in a psychiatric hospital relates her life, her unrequited loves and fears often devoided of a logical thread due to the effects of the drugs on her mind.

*4.48 am* is, according to certain statistics the time at which most suicides are likely to take place, the effects of the drugs having died down, it is believed that it is the time at which the deepest thoughts and feelings are most lucid.

The protagonist of this drama's aim is clear: self-destruction.

We are subjected to a tragic monologue that however is not lacking of certain moments of irony, as in Sarah Kane's life who despite everything loved, smiled, dreamt like any other young woman and who in such a short time was able to leave such a strong imprint on British theatre.

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Photo: Tommaso Tacchino / *Blasted*



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What was her life, is reflected like a broken mirror on her legacy, the theatre she left a sad and despite it all lively biography.

The voice on the street, the breakdown of the family, the cry of pain and the violence of everyday life enter thanks to Sarah Kane into the grey London homes and shake them up.

Sarah Kane was a brave young woman who having suffered and witnessed life's drama, knew how to tell.

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Photo: Tommaso Tacchino / Blasted





Photography by Sonny Vendevelde  
AW 2013 Umit Benan Backstage, Milan





Photography by Sonny Vendevelde  
AW 2013 Miharayasuhiro Backstage, Paris





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AW 2013 Neil Barrett Backstage, Milan





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AW 2013 Lanvin Backstage, Paris





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AW 2013 Louis Vuitton Backstage, Paris





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AW 2013 Raf Simons Backstage, Paris





Photography by Sonny Vendevelde  
AW 2013 Fendi Backstage, Milan





Photography by Sonny Vendevelde  
AW 2013 Jil Sander Backstage, Milan



# Thom Mayne

The Planned imagination by the XXIst Century Architect

Author: Mauro Parisi

Translation: Daniela Cataldo and Clare Hodgson



Cooper Union  
Photo: Alexandra Knospe



Close to its inauguration, a graffiti was apparently painted on the construction site fence of the New Cooper Union Academic Building in New York, saying "ALIENS PLEASE PARK SPACE-CRAFT ELSEWHERE!", and the very Thom Mayne seemed to have taken a picture of it, showing it around in several conferences.

Whether we are dealing with a true story or an urban legend efficiently spread around in order to emphasise the exceptionality of the building, the fact is that no one can stay indifferent to this work by architect Thom Mayne who chose the Californian State as his home county and received the Pritzker Prize in 2005.



Cooper Union Interior

A double skin of micro-perforated aluminium and glass covers the curved façade that is suspended over the streetlevel. The profound gap extended over the building's entire principal surface stands out in all its magnitude. The Union Cooper Foundation features the three historic schools for Fine Arts, Architecture and Engineering. Not less impressive is the interior with its winding staircase that dominates

all nine floors prospectively and transforms the structure in a "vertical emerging square".

The development of the New Cooper Building had been enthusiastically welcomed by the world of international architecture that had drawn comparisons with other iconic buildings in the Big Apple: The Empire State Building, the Chrysler Building and the Guggenheim Museum.



Mayne, professionally 'born and raised' in the California of the 1970s, absorbed and transferred onto the fields of architecture all concerns and interests of the post-68-hippy-generation and the civil movements (he lived for some time in a commune that was determined to implement the principles of democratic economy...)

In 1972, he used to collaborate in the foundation of the Southern California Institute of Architecture (SCI-Arc) fostering a mayor focus on social issues that future urban planners and architects were made to deal with and has since become one of the most brilliant academic figures in Californian architecture.

His first projects according to this clearly environmental-focused ideology consisted in private residential buildings with a minimum of environmental impact. This environmental orientated attitude has been the golden thread throughout his work. Also, the 1975 founded Morphosis Associates is known for its attitude towards natural environment, always taking into account that architecture is a moment of unique and unrepeatabe artistic expression.

Thom Mayne stated many times that he never was, nor will he ever be, interested in working on purely commercial projects, such as commercial residential buildings or shopping centres, because he refuses to be involved in any kind of monetary interest. He also would never participate in the construction of a prison so as to avoid sharing the idea that stands behind the building.

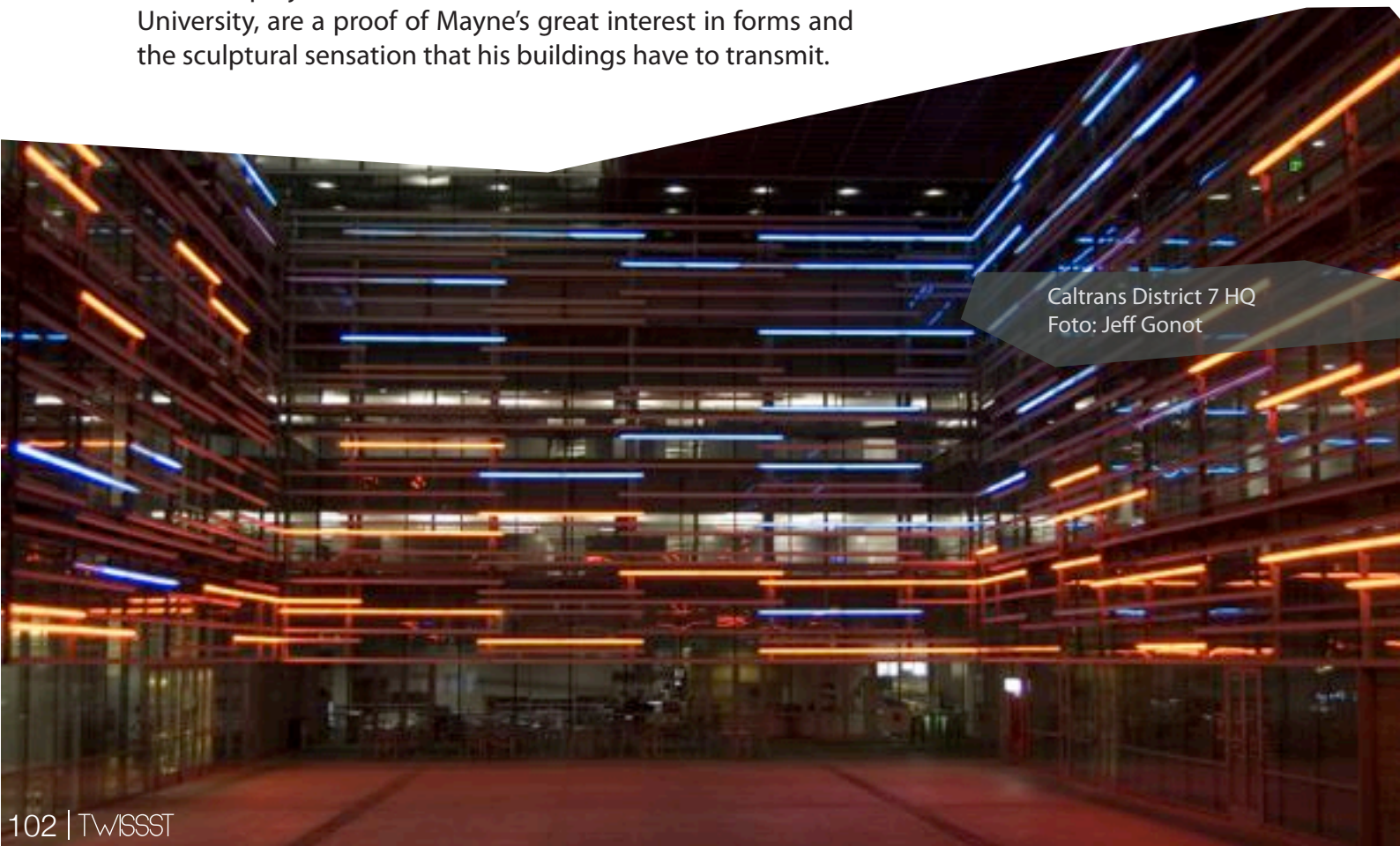




Diamond Ranch High School1-  
informedmindstravel


Morphosis has developed different projects for the US General Service Administration Design Excellence Program, for example the outstanding Diamond Ranch High School of Pomona (California), the Federal Building of San Francisco, the Caltrans District 7 Headquarter of Los Angeles and the Cahill Centre for Astronomy and Astrophysics at the California Institute of Technology.

All these projects, as well as the Graduate House of Toronto University, are a proof of Mayne's great interest in forms and the sculptural sensation that his buildings have to transmit.



Caltrans District 7 HQ  
Foto: Jeff Gonot



A photograph of the Cahill Center for Astronomy at the University of Toronto. The building is a modern, multi-story structure with a prominent, angular, copper-colored facade. It features large glass windows and a complex, geometric design. The building is situated in an urban environment with trees and other buildings visible in the background.

Cahill Center for Astronomy  
Photo: Ken McCownh

The gap in the mentioned Cooper Union Building, the street number 100 that seems to 'pop out' of the Caltrans Headquarters façade, as well as the final letter 'O' of the word 'Toronto' on the Graduate House of the Canadian University that appears to want to escape from the building, and that makes local people nickname it "The Great O", are just some examples of the sophisticated importance Mayne is giving to decorative elements in order to add a clearly identifiable personality to his work without trivially copying other architectonic styles, which has become unfortunately common when it comes to some of the best known and acknowledged international architects in recent years.

A photograph of the Toronto University Graduate House. The building is a modern, multi-story structure with a prominent, angular, copper-colored facade. It features large glass windows and a complex, geometric design. The building is situated in an urban environment with trees and other buildings visible in the background.

Toronto University Graduate House  
Photo: Bryan Chang



This attitude towards decorative details goes together with Morphosis' strong interest towards respectful solutions regarding environmental sustainability in construction works. The use of new technologies and environmentally friendly materials are crucial. In all his works, the double skin permits temperature regulation. The Caltrans buildings, for example, have automatically adjustable windows that move according to daylight.





Since being awarded the Pritzker Prize in 2005, Mayne's projects have increased exponentially in number and geographic extension, surpassing the US borders. Recently, the construction work of the Dallas' Perot Museum was finalised, an interesting space dedicated to scientific activities and to constant interactive processes with its visitors to stimulate curiosity as an unrelenting stream throughout the visit to the complex, meant to make the visitor go through the central atrium again and again and link him visually with the exterior.

The principal building is a big cube that seems to float on a socket with the reproduction of the two main natural areas of Texas: a forest with native trees and a terrace with a desert both linked by a rocky area. This is the entrance hall of the museum, which will change with time according to the change in nature, just as human knowledge will do thanks to scientific motivation and progress.





Vigo AVE Railstation Project

Currently the firm is about to finalise three projects that for sure will increase their popularity in Europe: In Vigo (north-west Spain) the high-speed train railway station is being built in order to transform the train and bus terminal area into a true metropolitan centre of the city. In Italy, near Milan, the construction of the new ENI's headquarter, Italy's multinational oil and gas company, is in process and will be characterised by a permanent dialogue between a flowered central square and the curved building structure created in different levels throughout its extension. And in Paris, in La Défense, they are about to build the Tour Phare, a skyscraper that could well become a new icon of the French capital for the next decades.

All these projects have the unmistakable trademark of Morphosis Associates and Thom Mayne. A continuous search for the best design adaptation to fulfil its purpose and leave as little traces as possible in the environment by using the most innovative construction techniques and selected materials, but always maintaining the 'artistic character' that each project wishes to transmit.

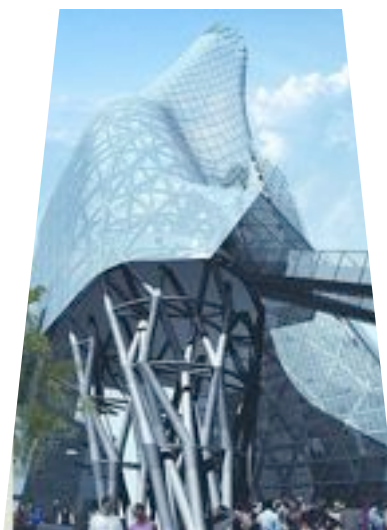




Sede ENI, Milán

*Mayne stated that “every location is different, therefore every project is unique, but should not depend on regionalism or history, but on the very program with its particular conditions. Good architecture is a connection between art and ideas and their combination with practical socio-cultural reality. Architecture is responsive to human activity, highlights it and makes it somehow permanent.”*

That’s it! Construction development as a service to the community for whom the work is designated, and not just as a testimony of one’s own ego.



Tour Phare, Project- Paris





Photography by Sonny Vendevelde  
AW 2013 Gucci Backstage, Milan





Photography by Sonny Vendevelde  
AW 2013 Z Zegna Backstage, Milan





Photography by Sonny Vendevelde  
AW 2013 Z Zegna Backstage, Milan





Photography by Sonny Vendevelde  
AW 2013 Miharayasuhiro Backstage, Paris





Photography by Sonny Vendevelde  
AW 2013 Valentino Backstage, Paris





# WILFREDO LAM

## The Caribbean Vanguard

Texto: José Manuel Delgado Ortiz

The mixing of races is enriching in all senses: physical beauty, an enviable capacity of adaptation, greater resistance and a source of fascination to others. All of these virtues were apparent in the person of Wilfredo Lam as well as a fertile imagination and a tireless creative enthusiasm in permanent evolution. He is the epitome of the beauty of mixed races.

Wilfredo Lam was born in 1902 in a modest home in the Cuban countryside to a Chinese father and a mother of African ancestry. The rich natural environment and religious diversity he grew up with would indelibly influence his entire artistic career.

He moved to Havana where he took painting and sculpting classes; in 1923, at the tender age of 21 he left for Spain for the first time. That country was to him, as to many others, the 'gate to Europe'. In 1938, he moved to Paris and thus began what was probably the most experimental phase of his career, living through the city's most excitingly innovative period and spending the happiest days of his life. He lived in the France of Picasso, Braque and others, in which a society without art could not be understood.





During his stay by the banks of the Seine, he seized the opportunity to study the Spanish Baroque masters at the Louvre Museum. He was curious and interested in the religious spirituality conceived as ‘the light that is born from darkness’. What is referred to as Baroque tenebrism, he interpreted as the ‘light that prevails between the shadows’, which subsequently was reflected in his work.

Therefore, The Old woman with the rosary is an exceptional combination of two artistic streams: the tenebristic and very religious Spanish baroque art and Gauguin’s insular drawing style and colour. This astonishing mixture provides the uniqueness of Lam’s work: exceptional and of extreme quality. The use of flat colour reveals a high command of technique and an appreciation for the Mexican muralist Orozco who was, as Lam said, one of his dearest inspirations.





“Descanso de la modelo”



“Nature Morte”

The 1930s were difficult times, he joined the republicans during Spain's civil war and suffered greatly in his personal life. His grief was reflected in his work, as he completed a series of posthumous portraits of his deceased wife and son. In terms of work and creativity, however, he was enjoying a most productive phase.

He was an artistic vacuum, absorbing every shred of genius around him and turning it into art. One can guess by looking at “Nature morte” and “Le Repos de la modèle”, both dated 1938, who were his drinking partners in Paris!

Lam's work evolved parallel to his life, to observe his learning capacity is a fascinating experience. He learned and added and distinctively enriched art history. Lam was a person of mixed parentage and thus his work reflects this mixed nature. He was able to combine various artistic tendencies in a same painting to accomplish a beautifully harmonious piece of art.

He observed artworks and turned them into a source of inspiration for his own work. This is a common procedure throughout the entire history of art as obviously, nothing comes from nothing, as nothing is already something. A mixed arrangement is the sum of its parts.

As a result of his wide knowledge of African, European, Asian and especially the mystic insular Cuban culture, Lam became a master of the symbol. He mixed up these elements and unified them skillfully in his masterpiece...welcome to The jungle.





Each artist has a most famous, most loved, most representative work. This is what *The Jungle* (1943) is to Lam, and much more. It is the reflection of his entire life until the moment of its creation, an accumulation of marvellously vital and picturesque experience. *The Jungle* displays through its anthropomorphic figures the fears and concerns of his life, his past misfortunes and grief.

In artistic terms, *The jungle* is a child of its time despite making no clear references to any artist or contemporary movement. It is unique, unclassifiable.

From a composition point of view, it is an agglomeration of figures of mythological appearance related to ancestral cults similar to Santería. This childhood jungle may represent his dreams and nightmares.

Everyone is *The Jungle* and no one, it is the synthesis of European avant-garde movements since the times of Cézanne, expressed in the purest Latin-American way, Lam's way. More tribal, more muralist, more nonconformist, more seductive, simpler. The merciless jungle that captures it all: life, culture, religion, the human being at last, unique and relentless, where the human being takes cover with uncertainty and dread and where the mist heavily spreads. A jungle from here and there, the asphalt jungle and Mother Nature's jungle imposing and overwhelming. Ultimately, it is the place we all fear and love and in which we live.





“Le tiers monde (el tercer mundo)”  
1965-1966

Until the end of his life, Wilfredo Lam went on creating, combining and mixing, approaching abstraction, entering surrealism. Weakened, in a wheelchair and brush in hand, he painted his last stroke in 1982.

Why not say that Wilfredo Lam was a genius, comparable to Matisse for the way of using colours, to Miró for his knowledge about symbols, to Gauguin for his stroke, and to Picasso in terms of longevity? Lam was, simultaneously an

individual artist and the sum of all the artists he had known during his life. He was a committed man, revolutionary and patriotic.

These virtues, and many others left unmentioned bring me firmly to believe that we are dealing with an important historical cultural figure. But still, is he properly known beyond the artistic world? Surely, fifty years ago, there was a clear answer to that question; and today?





Photography by Sonny Vendevelde  
AW 2013 Henrik Vibskov Backstage, Paris





Photography by Sonny Vendevelde  
AW 2013 Prada Backstage, Milan



ENERE  
CHIUSA  
A PORTA  
GRABIE




Photography by Sonny Vendevelde  
AW 2013 Emporio Armani Backstage, Milan





Photography by Sonny Vendevelde  
AW 2013 Etro Backstage, Milan





On this occasion we have prepared two very different articles which explain the sum of our different egos, our personal experiences and preferences.

We travelled to New York, to the vibrant neighborhood of Williamsburg and we recharged our batteries in the Basque Country in the North of Spain.

On the one hand we got mixed up in the effervescence of New York's new artistic "hothouse", on the other we witnessed the conversion of the industrial past into a showcase of Bilbao's architectural forefront.

We have tried to catch "Billyburg's" indie soul, its heart beating on every street corner, gallery and bar, influenced by its love of the art of living according to one's beliefs, we have also allowed ourselves to be swayed by the rhythm of the waves breaking on a cosmopolitan and urban Basque beach.

We are most certainly approaching opposing realities, however it is the traveller's prerogative to search for the unknown, for what is yet to be experimented.

Williamsburg and the Basque Country are now mission accomplished!







Photography by Sonny Vendevelde  
AW 2013 Kris Van Assche Backstage, Paris











Photo: Gloriabcastro





# **WILLIAMSBURG, NEW YORK'S WORST KEPT SECRET**

Text: Eleonora Maggion  
Translation: Ana María Oliver



Manhattan used to be- with its breathtaking skyscrapers, lounges and Soho cocktail bars- the center of the world and of life in New York.

It was the icon for 90's youth who dreamt of one day owning a West Village loft and living the lives of the characters in Friends or Sex and the City.

A few years ago, however, this tendency inverted. Manhattan is now in the hands of Wall Street brokers, lovers of luxury brands, and tourists attracted to the city "center".

Meanwhile, students, artists and intellectual all cross the bridge to Brooklyn. They're moving to the metropolis' new, hip neighborhood: Williamsburg.

This Brooklyn district, dubbed "Billyburg" by its locals, doesn't respect any stereotype of urban beauty. Quite the contrary, in fact, with its old warehouses and small houses, built years ago without any aesthetic pretension.

In spite of this, or perhaps because of this, in the last few years the area has experienced a gradual but steady transformation. Williamsburg has become one of the most sought after places in New York, oozing with cool.

While originally considered a multicultural borough, the city's nouvelle vague has recently moved in, or even invaded it, at first because of its lower rents and cheaper cost of living. Now, however, the invasion is due to Williamsburg having become the benchmark for alternative culture, indie rock and the hipster philosophy.



Williamsburg street - Photo Ann Ellis





Williamsburg Bridge - Ricardo Gonzalez Naranjo

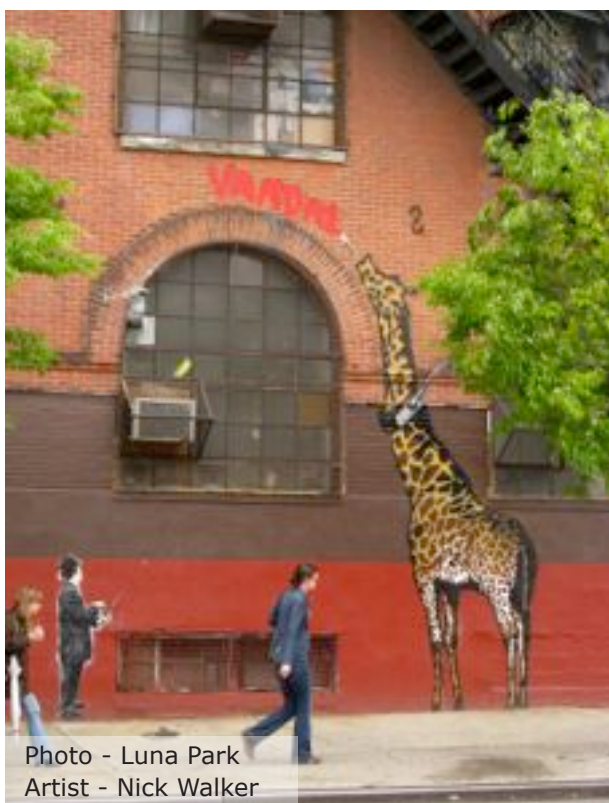


Photo - Luna Park  
Artist - Nick Walker

While taking a walk through the neighborhood it's easy to spot bearded guys on bicycles, wearing oversized sunglasses and plaid shirts buttoned all the way up. In general the aesthetic that abounds would've been considered, up to a few years ago, nerdy, urban and even slightly trashy.

Williamsburg has followed a tired and true pattern of gentrification common in other cities- Shoreditch in London, to provide a European example. It all starts with a group of 20-somethings moving towards the decidedly untrendy periphery mainly because they can't afford to live in the center. Soon bars and meeting points begin to pop up, the word spreads and more alternative 20-somethings move in. Cafés and art galleries are opened; unknown bands start playing in the area. A journalist writes an article stating how delicious the corner bar's hot dog is, and the radio stations start playing singles by bands that play and live in the neighborhood.





Photography by Sonny Vendevelde  
AW 2013 Umit Benan Backstage, Milan





Photography by Sonny Vendevelde  
AW 2013 Louis Vuitton Backstage, Paris



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Williamsburg becomes hip; theaters and multicultural spaces open, up and coming artists want to show in the area, musicians know that living and playing here is a more useful ticket than attempting a hit single.

And that's that. Everything that is said, done and created in Williamsburg becomes hip. And if you want to be hip, you must move in these circles.

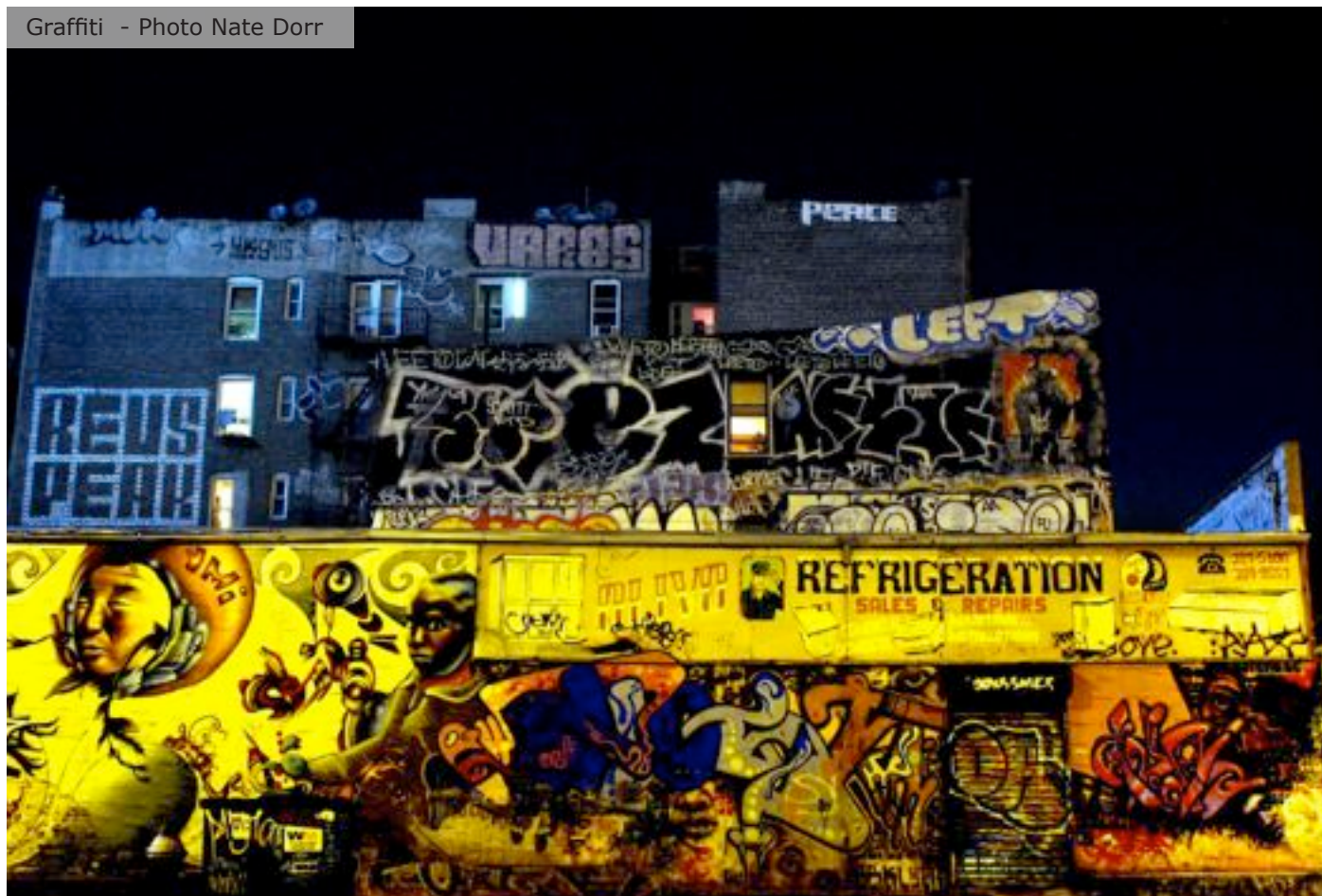
It's a double edged sword; so much so that the "true" hipsters- those who stop listening to a particular band when MTV starts playing their videos- are already moving onto the next thing, irritated by the massification of their once loved underground spots. Rent is also rising, as many of Manhattan's radical-chic are following the trend and settling in in Williamsburg.

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The key: be quick and visit Williamsburg before it turns into a new- and secondary- Manhattan. And for those of you who have already decided to go, here are our recommendations for the best places around Billyburg.



Photo- Luna Park  
Artist - Elbow-toe

## Art

Time spent: 1 day

Williamsburg is the birthplace of the new New York art scene, and Bedford Avenue is its center. In the last few years, more than 30 art galleries have been established in the area. Take a stroll around the neighborhood to discover its best-kept secrets: buildings with unconventional architecture, which combine the industrial aesthetic with a more modern style. With a little bit of luck, hidden among different murals and graffiti one might find a piece by Banksy, the master of contemporary Street Art.

Pierogi(177 N 9th St) is one of Williamsburg's oldest art galleries, founded in the '90s. The space, managed by the artist it exhibits, houses many works and pieces by previously unknown artists who have since carved themselves a hole in New York's artistic panorama.





Photo - Rolf Greven

## Music

The Music Hall of Williamsburg (66 North 6th Street) has become the point of reference in not only Brooklyn's music scene, but that of New York as well.

Contemporary indie music staples, such as The Pains of Being Pure at Heart, Veronica Falls and Cult have all been through here.

Indie-rock music lovers passing by New York should check out their upcoming shows. It's a must-go.

Williamsburg is an experience in and of itself; its ubiquitous small bars follow the here and now philosophy. It's possible to have a few beers and at the same time catch a show of a yet unknown group, only to find upon the return home that their single is all over the radio. In a few years maybe you could even boast at a dinner party: "I saw their show in a bar in Brooklyn before anyone knew who they were. Awesome right?"

A good choice would be Pete's Candy Store (709 Lorimer St.), a rather crowded bar on weekends. It's possible to find a calmer spot in the back garden in which you can catchan up and coming band or perhaps a Burlesque show.

If you happen to be in Williamsburg over the summer you might enjoy a festival or outdoor concert at the East River State Park, Brooklyn's public park, which has spectacular view of Manhattan.



## Vintage

Williamsburg is New York's premier second-hand shop neighborhood. Demand has caused streets to be filled with shops selling anything from clothes, records, books and random objects, all second-hand. The hard part is choosing among all the items.

Even for non-fans of vintage, it's absolutely necessary to really understand the spirit of Williamsburg and its locals' style to visit the Artists and Fleas market (70 N 7th Street), a flea market inside an old empty warehouse. It opens every weekend.

For those looking for more authentic and higher quality vintage shopping, one of the best-known shops in Williamsburg is 10 Ft. Single by Stella Dallas (285 N 6th St.). This giant loft offers options for both men and women. It's split up into two sections: the first is mostly '80s and '90s clothing in all price ranges, while the second, in the back, carries items dating back to the '50s and is also much more expensive.



Shop window - Photo Ann Ellis



Artists and Fleas Market - Photo reallyboring



## Relaxing Moments

Brooklyn Brewery on 79 N 11th St. is where the famous beer is brewed. There are 8 different types of beer on draft and on Saturdays they offer guided tours. With over 20 years of history, the brewery is the weekend's starting point for many locals.



Oasis - Photo Ann Ellis

Another bar not to miss is, without a doubt, the Barcade (388 Union Ave.). The place has little pretension, but its selection of artisanal beers along with the collection of original 80's videogames adorning the entrance makes it irresistible.

The discreet Spuyten Duvyll (359 Metropolitan Ave.) with its red roof exudes vintage style and counts with inviting parquet floors and comfortable sofas ideal for conversation. Aside from having a wide variety of beers perfect for sampling with cheese and meat platters, the bar also has a nice back patio for enjoying the last drink of the night.

For those looking for a small town feel, an interesting option is The Gutter (200 N 14th St.). This bar, a converted old warehouse, houses an 8-lane bowling alley complete with an original 1920's scoreboard.

Bedford Avenue is the next destination for those looking to sample Williamsburg's late night scene, particularly around the L line metro stop, towards the East.

The best way to approach an ever-changing neighborhood like Williamsburg is by leaving the guide book in the hotel and getting lost amongst its streets, stopping in its half hidden spots and small corner vintage shops. It's the only way to really comprehend why this area has become in the last five years the main attraction for New Yorkers. It's also the best way to get caught up in its decadent appeal.



Relish Diner - Photo Avagara





Photography by Sonny Vendevelde  
AW 2013 Neil Barrett Backstage, Milan





Photography by Sonny Vendevelde  
AW 2013 Ermenegildo Zegna Backstage, Milan



# EUSKADI ...NOBLESSE OBLIGE!

Text: Mauro Parisi

Translation: Ana Maria Oliver

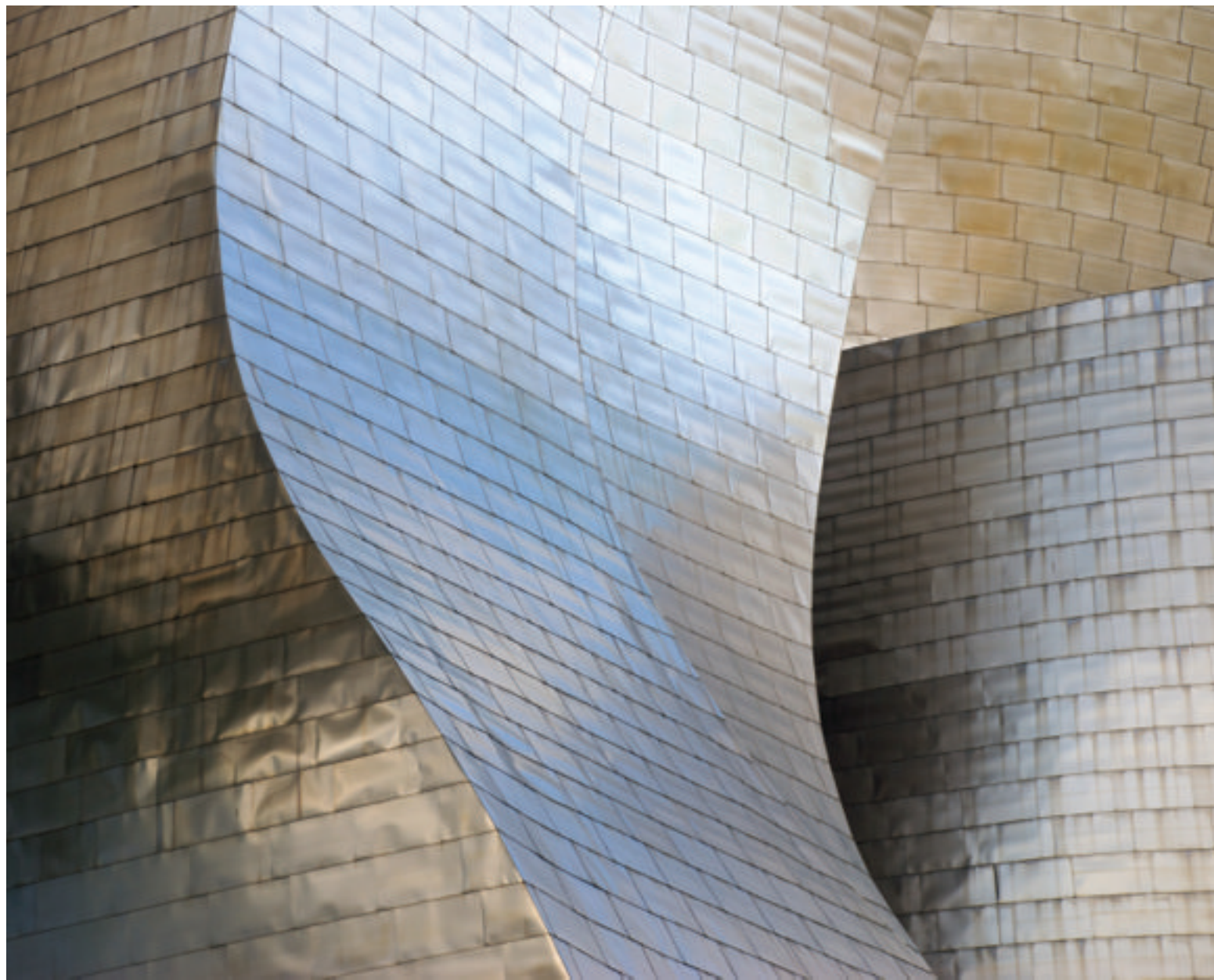






When heading North from Madrid, the Obarenes mountains cross over each other in such a way that it seems one is entering a different country altogether, and not merely traversing a small, simple mountain range. Behind lie the flat dry lands of the Castilian plateaux, and ahead awaits an exuberant vegetation and mountainous profile. This time our destination is the Spanish Basque Country—Euskadi in Basque—specifically the coast. From the moral and economic capital that is Bilbao, the waterline stretches all the way to the aristocratic, bourgeoisie and refined city of San Sebastián, passing through small towns and villages laden with personality and charm, like Getaria, hometown of Balenciaga, and Zarautz, famous for its majestic waves and surfer culture.





Bilbao lies at the banks of the Nervión River.

Bilbao is thought of by many as an industrial city with towers of chimneys and grey skies. However, for those, the shock will linger upon witnessing the spectacular transformation the capital of the Basque Country has undergone in the last few years.

Today, it is considered one of the most vanguard cities in Europe, centred on design and modernity. Proof of this is having been a finalist for the World Capital of Design of 2014, a prize ultimately won by Cape Town.

A stroll through its streets, admiring the new architectural contributions that have embellished it, further confirms this. The point of no return for its urban renewal is undoubtedly Gehry's Guggenheim Museum. Built in 1997, the landmark managed to get the world to focus on the city and it has quickly become Bilbao's most recognizable emblem. The museum is located on Nervión's left bank, the area that has experienced the most transformations within the city.

Where there used to be shipyards, factories, chimneys and toxic fumes there are now museums, boutique hotels and office buildings designed by internationally renowned architects. Norman Foster, Gehry, Calatrava, Isozaki are but a few names who have left their mark on 21st Century Bilbao.







For those unfamiliar with the city we recommend not missing out on the latest architectural element, the Alhóndiga. It's a polifunctional culture and leisure space, constructed over an old wine and liquor warehouse by Philippe Starck. The exterior, which has maintained the traditional style of turn of century factories, hides a "high tech" interior made of steel beams.

However, Bilbao is not just architectural modernity. Leaving behind the nineteenth century extensions of Abando and Indautxu and away from the Nervión River is the historical centre or "Siete Calles". It's best to let your curiosity guide you through the sequence of small streets and take advantage of the numerous small neighbourhood shops before enjoying the traditional Basque pintxos in various taverns.

In fact, one of the locals' most ingrained customs is "ir de poteo": bar hopping while sampling different pintxos accompanied by a glass of txacoli, a white wine typical of the area.





The atmosphere while strolling through this area of the city is quite enchanting. We suggest not missing out on some of old Bilbao's most captivating corners, such as the gothic church of San Antón, which looms by the river banks with its namesake bridge behind it. Next to it is the Mercado de la Ribera, the largest indoor market in Europe, which was built in the '20s in the Rationalist style. Its three stories house the freshest products of both Basque lands and seas; it's a sacred place for the city's many lovers of good food. The neighbourhood Bilbao la Vieja extends on the other side of the estuary. Once marginalized and neglected, it is now Bilbao's bohemian district, chosen by many artists as the home for their studios and where the city's most innovating restaurants are located.

On the outskirts of the city is the town of Getxo, an elegant coastal village. Bilbao's industrial bourgeoisie have their summer residencies here, and it's a great place to enjoy a swim in the ocean. Back in the city, riding the metro—which runs along the river banks—one can admire one of the area's industrial marvels: the Portugalete hanging bridge. Built in the end of the 1800's out of steel, it joins the town of Portugalete with Getxo via a hanging cabin, which in regular intervals moves its cargo of both people and cars from one shore to the other.







Towards the East and away from Bilbao is a town worthy of a stop on our trip: Getaria. The town sits atop a rocky cape on the coast halfway between Bilbao and San Sebastián. Its centre consists of 4 parallel streets, dominated by the church of San Salvador, which seems to act as guardian to the ever active fishing town below.

The recent addition of a new attraction makes this town worthy of a getaway: two years ago the Balenciaga Museum opened to the public. Located within the Palacio de los Marqueses de Casa Torres, the museum exhibits some of designer Cristóbal Balenciaga's most spectacular creations.

A few kilometres away from Getaria, and connected to it via a pedestrian walkway along the seaside road, is the next stop on our trip along the Basque coast: Zarautz.

This small town by the sea owes the ocean and its waves everything it is today: a world famous surfing destination. During the summer months, Zarautz's population grows triple its normal amount, thanks to beachgoers looking to enjoy the Basque Country's longest beach.





And then there's her, peering into the ocean, supported by Concha Bay's white sands at the shores of the Atlantic. She almost seems to be using the sea's reflection as a mirror.

San Sebastián still maintains the atmosphere of her golden age, at the end of the 19th Century, when the Spanish royal family chose it as their summer

residence, thus converting it into the top choice for nobles and Europe's great bourgeoisie.

The oceanfront along its great bay, its large avenues, the elegant mansions and gardens are all vestiges from that era. Pitted against the city's newer elements is the historic centre, of strong and truthful character sitting at the

base of Mount Urgull, symbol of the city along with the island of Santa Clara.

San Sebastián—or Donostia in Basque—is a city made for strolling. The best way to really appreciate and value her locals' elegant and relaxed lifestyle is by walking leisurely along its oceanfront streets.





There are always certain spots around town that are better at cementing themselves in a place's memory, and in this San Sebastián is no exception. One end of Concha Bay in Ondarreta Beach is one such place; each of the three 10-tonne structures by Basque artist Chillida, collectively known as "Peine del Viento", sit embedded in rock and are constantly being whipped by the ocean waves. They are a meeting point for numerous visitors, and the atmosphere and feeling that the spot emits completely justifies it.

On the other side of town, back to the Bay but looking towards the second of the three urban beaches—Zurriola—is the Urumea River mouth, traversed by the Reina Cristina Bridge above it and framed by the Kursal behind it. It is in this building, designed by Rafael Moneo and whose smooth and compact form breaks with its Art Nouveau surroundings, that the San Sebastián Film Festival takes place. Arguably the most important event of its kind in Spain, the Festival brings together directors and actors from all

over the world, and contributes to the city's cosmopolitan and sophisticated image of which it is so proud. Some of the most beautiful and imposing buildings in the city sit on both of the River's shores. This is where San Sebastián's French atmosphere reaches its highest point, and walking or riding a bike along it on a breezy spring afternoon is the closest thing to serenity.





Photography by Sonny Vendevelde  
AW 2013 Dior Homme Backstage, Paris





Photography by Sonny Vendevelde  
AW 2013 Ferragamo Backstage, Milan



# CULTURAL CALENDAR

Textos: Jose Manuel Delgado Ortiz, Giulia Chiaravallotti, Simon Lorenzin, Ruth Gaillard  
Translation: Daniela Cataldo

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## DESIGN MUSEUM

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## DESIGNS OF THE YEAR

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# 2013

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### **Design of the year 2013**

(20 March 2013 - 7 July 2013, Design Museum, London, Great Britain)

April 17, 2013, put this date down into your agenda, as this is when the prize-winner for the Designs of the Year 2013 award will be announced. Meanwhile, beginning on March 20, you may visit the designs of all nominees in the London Design Museum. Many countries and famous artists are among the participants in the categories Digital, Fashion, Furniture, Products, Transport, Architecture and Graphics. 'Architecture' is represented by designers like Zaha Hadid or David Kohn's "A room in London" and (to whom we dedicated a report in our last edition). Furthermore there is Piano, with his recently inaugurated London skyscraper "The Shard", and Farshid Moussavi with his Contemporary Art Museum in Cleveland.

The fashion category disposes of pieces of true aesthetic perfection from Proenza Schouler and Prada to Louis Vuitton, from Comme des Garçons to Giles Deacon. The visit to this exhibition is a must for its interdisciplinary character, the enthusiasts and admirer for each of these areas of design can not only approach their role model, but also take the occasion to learn more about the world of design in its wider and broader meaning.





## “VAN GOGH, RÊVE JAPONAISE”

(3 October 2012 – 17 March 2013. PINACOTHÈQUE, 8 Rue Vignon, Paris, France)

With a collection of over 40 works, Pinacothèque de Paris is displaying two different, but convergent exhibitions of Vincent Van Gogh and the Japanese artist Utagawa Hiroshige (1797 – 1858). While enjoying the oeuvre of the Dutch artist we may take the opportunity to compare it with the artistic work of the master from the Land of the Rising Sun, the observer might find more than one similarity.



But why does their work look so similar? Perhaps it has to do with Vincent's fascination for the Japanese early 19th century painting, above all the famous “Ukiyo-e”. Certainly you could do no better than go and find out by yourself. The lucky visitor will enjoy a very clear vision of the similarities between the two masters who were living so far away from each other, but were so close in terms of composition. Find the seven differences, if there are any.

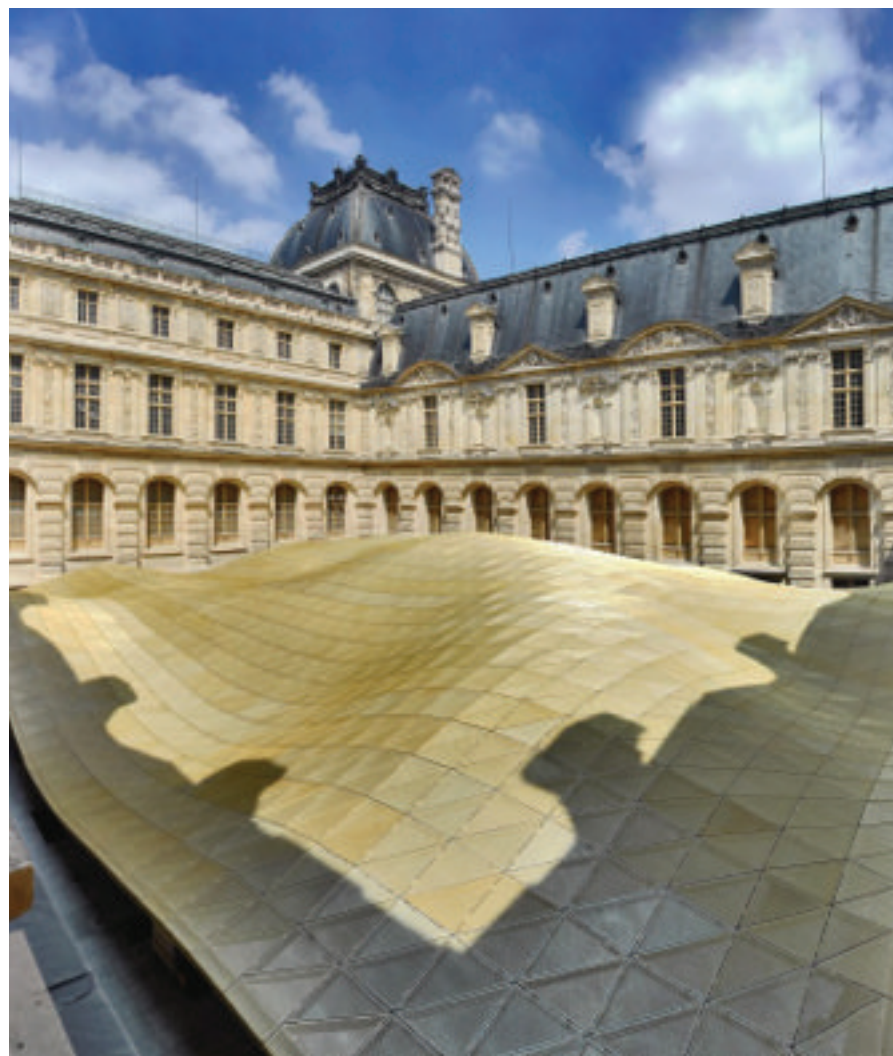


## “MAX ERNST”

(23 January 2013 – 5 May 2013. Albertina Museum, Vienna, Austria)

Vienna's Albertina Museum shows the first Max Ernst retrospective presenting 180 paintings, collages and sculptures. We will see art work that is related to all of the artists' periods, showing us his life and work in a unique biographic and artistic context. Max Ernst is one of the main figures of 20th century's art history. He was a pioneer of surrealism and the developer of several artistic techniques, such as collage, frottage, grattage, decalomania and oscillation, techniques that are used a lot today, too. A restless character who always fought for liberty.





## The Islamic Art Collection

Louvre, Paris, France.

The Louvre Museum inaugurates its Department of Islamic Art. With 3000 artefacts dating back to the 7th century, it is the biggest of its kind in Europe, reunited from different places from Spain over to India. Celebrating “the face of a great civilisation”, this 100-million-euro project, mainly financed by donators from the entire Islamic world, was inaugurated by President François Hollande before its official opening on September 22, 2012. It is a permanent exhibition and every visit to Paris is a good excuse to stop by and have a look at one of the world’s most important collections

## Portuguese Pavilion, 55th International Art Exhibition

(1 June 2013 – 24 November 2013, Venice, Italy)

The artefact that on the next Venice Biennial of Visual Arts is going to be the Portuguese Pavilion has been presented by its author, Joana Vasconcelos, at the shipyards of Seixal (Portugal). A little tile covered ship showing a view over Lisbon from the River Tagus before the big earth quake in 1755, a picture from the Lisbon Museo do Azulejo. In its upper part there will be space to do the scheduled events, concerts, debates and conferences. Its interior in turn will be covered with decorative textiles with an aspect that wants to remind us on a “uterine ambient”.

The idea is the Portuguese pavilion to be a real ship that is going to cruise three specific routes on the lagoons of Venice starting on June 1. The main route will connect the official location in the prestigious district of the Biennial with Punta della Dogana. During the Venice Film Festival another route will be added that leads to the landing stage of the Lido.







### **“Tesori del patrimonio culturale albanese”**

(25 January 2013 – 7 April 2013, Palazzo Madama, Turin, Italy)

A good occasion to find out more about this fairly unknown European people. The exhibition displays works from prehistoric times to the Byzantine period and even the 17th century and is organized in collaboration with the Albanian Institute of Monuments and the Institute of Archaeology.

Classical archaeological elements and artistic and ornamental objects reflect the important cultural and commercial links between Albania and the Hellenic-Roman world and the commercial empire of Venice.



### **“Novecento. L’arte in Italia tra le due guerre”**

(2 February - 16 June 2013, San Domenico Museum, Forlì, Italy).

Never has the 20th century been more fashionable than today. Italian art between the two World Wars is in the centre of attention of this exhibition. As a result of the devastation of the first conflict and the establishment of the fascist regime, a search for the “return to order” has been evolved in the world of arts, which was translated into the recovery of the classical canon for artistic expression and an enthusiasm for subjects such as motherhood, myth, the sea, the earth and the esteem for tradition. It is the period of Carlo Carrà or Giorgio de Chirico. The exhibition also displays paintings from Severini, Casorati, Balla, Renato Guttuso and sculptures from de Martini. The idea of this exhibition is to offer a complete picture of the historic period and its demands and finds expression in the presentation of historic material that go beyond visual arts, such as advertising signs of the time, furniture and decorative objects, even construction drawings of numerous urban projects that were carried out in Italy at that time aiming at a “rationalisation” of historic centres





### **“L’Europe de Rubens”**

(22 May 2013 – 23 September 2013, Louvre-Lens, France).

This exhibition in the recently inaugurated Museum linked to the Paris Louvre, will be the most important to date as it hosts 170 works from the Louvre collection and other museums. Rubens represents a very Europeanist spirit in times of crisis. He used to work for the French, English and Spanish courts, as well as for the German and Italian nobility. A milestone for every artist of today and unique in the entire art history. The exhibition offers a perfect opportunity to visit this new museum.



### **“Paul Klee. Maestro de la Bauhaus”**

(22 March 2013 – 30 June 2013, Fundación Juan March, Madrid, Spain).

This exhibition, organised in collaboration with the Paul Klee Centre in Berne, is focused on the artistic period in which Klee was teaching at Bauhaus (1921 – 1931). There will be 137 works that are going to interact with objects related to the artist in order to offer the visitor a perspective onto the background of the artist put into context with his time: notebooks with the artists’ reflections and thoughts, literature, even an herb collection.

Five monothematic sessions – colour, rhythm, nature, design and movement – will help the visitor to understand the development of his artistic philosophy. The essentials are not to find so much in the final form of the things as in the creating process; the movement is more important than static things. And that was also the subject of his teaching activity.





Photography by Sonny Vendevelde  
AW 2013 Ermenegildo Zegna Backstage, Milan





Photography by Sonny Vendevelde  
AW 2013 Thom Browne Backstage, Paris





Photography by Sonny Vendevelde  
AW 2013 Dior Homme Backstage, Paris



